

THEATRES FAR FROM EMPTY.

THE TRUTH ABOUT THE TALES OF BAD BUSINESS.

A Course of Playbills and What It Shows—Parted, Broken and Little Paper in Them—Name of the Shows That Are Better Now—All Well Enough.

There has been much talk concerning so much about certain plays which seem to message audiences to the theaters that they have a regular of dramatic shows determined to make the other good ones still this last week and year for turned. Mindful that each office goes at great expense, the managers' committee discuss what a work when they would have to give to the original drama regular house by house, setting up the audience on good nights and bad and thus striking an average balance. And remember that in view of all the discussed as "bad business," an average of a playhouse's expenses, it is difficult to determine as much as possible and carefully examining the company of actors, acting managers and all the other good fellows who are engaged in throwing sand in the eyes of newspaper men, when they are not being telling falsehoods at each other.

The reason is overwhelming. With few exceptions every theater in Manhattan was visited, searched, weighed in the balance and found wanting in dishonesty. For does it take long to estimate a "paper's" house? Usually a free press audience is too indifferent in the question to be critical in the pocket. It is well known that the managers and directors and managers' committee from the possessives. Follows the last and a reasoning that may surprise even the management contingent.

At the new Empire Music Adams is packing the building at almost every performance over Monday and Tuesday evenings, for from day to day the box office is a bustle. The manager is hardly a success, but it is drawing a lot of Miss Adams.

William Colgate in "The Admirable Crichton" at the beautiful new Lyceum is packing the house—the stereotyped press agent pines will be employed whenever necessary, as it is expressive if not lovely. The farce play has made a hit with that class of theatergoers whom prefers the comic to the serious gaffes. It is an all round success and the management production in song and Mr. Colgate plays the title role. Those who have seen Mr. Irving naturally prefer the Eng legend—the past association written for the author in the memory.

After much searching Martin Elliott has settled down at the Savoy in the Circle Play comedy, "Her Own Way," one of the most attractive and familiar to life that he ever authored—advertised out from that mysterious trunk of his. Everybody knows that breaking a run is considered bad luck, and Miss Elliott has had a hard time of it. She has had to go from theater to theater. It must have made child dance up and down the spines of the spectators. Yet, what are the facts? "Her Own Way" is a winning card. It pack the house, and when they could put on the roof, then open it to the sky, the dead poison of course.

William Fawcett has not much of a play in which to show the true colors at the Criterion. His "Miss Elizabeth's Princess" is critically damned, as it deserved to be, for a play is sent to tell the truth, to begin God and the Syndicate. Yet the temptation to see Mr. Fawcett and Miss Hilda Sprout has been too great for the public. It has packed the house at every performance, a record for a comedy from the ranks to the class of the most popular beginning. For the management, the author has no cause for complaint.

"The Girl From Kays" is having success at the Herald Square. Sam Bernard does it, Sam and the "Girl."

"Mother Goose" is proving a laid spectaculaire to tell receipts, though it is safe to predict that the New Amsterdam will be jammed for a long time. The spectacle is a success. "A Japanese Nightingale" is doing Daly's at every performance. The interpretation is smooth, Miss Dillingham is doing admirable work and the ensemble has proved an attraction to New York. The girl from Kays is a success. Now we say that Fawcett only himself is drawing audiences in large numbers at the Broadway theater. "Ballettes" contains some of Victor Herbert's prettiest music and then there is—Fritz Mertz!

At the New York "Ben-Hur" is ever a magnet. Mr. and Mrs. Forrester Robertson are ending a successful engagement with "The Light That Failed" at the Knickerbocker. The play is far from remarkable but it is the finished art of Mr. Robertson that has won the audience. He has been so successful that if the leading English actor had selected "Hamlet"—yes—played Shakespeare, he would have janned his theater. When a genuine Hamlet appears the audience will be found to be found. Robert and Robertson have boasted the tenor, singing play. It did not always fill the house. Is it any wonder?

Frank Daniels is "The Office Boy" at the Victoria. No complaints can be made about paucity of attendance. Packed houses the greater part of the week.

Mr. Belasco is the last man who should complain of poor business. Mrs. Carter's engagement has been remarkably successful if you consider that she appeared in two very familiar plays. The jeweled band on Forty-second street has not shown signs of wear. At the Irving Place Theatre Manager Conried (which is the Jekyll and which is the Hyde?) must have been pleased with "The Broken Book." It played longer than the most comedies in the house, where change of repertory is of frequent occurrence.

And then there is "The County Chair" at the Casino. Have you seen Manager Burnside's report? The result of his labor is in because of the mighty audience he is entitled to at his theater. He bases on going every performance of the laughs and comedy, possibly in the quest of flesh and, naturally, the roles are trying to make him a football game some night at Wallack's.

At the Bijou Alice Fischer in—did you speak? Well, let me ring up Leo Leo of the Weber & Fields Burlesque is "Weber." Weber & Fields are going to introduce their burlesque on "Hoffman" next December. It is called "Weber's Amateur Cricket." Pete Daley will be Weber Louis Mann the detective fields the crook and Weber the crook. There is no role in the burlesque suitable for Julian Russell.

New Fire Alarm in College Point.

"The Best of Friends" at the Academy, despite critical depreciation, is filling the house, so is "Our New Minister" at the

Beginning a New Story.

After your friend has urged you to read some new book, have you ever dreaded to start it? You know the story was sure to be interesting, but did you dread tedious introductions and explanations?

Louis Tracy's new story that people are praising now starts right off with you at the first page. Though you are likely to read the story rapidly, you will reluctantly reach the last paragraph of THE WINGS OF THE MORNING.

E. J. GLODE, Publisher, New York.

Americans. And audiences are seen walking at the Hotel Grand Marnier, New York, Third Avenue, Library, Peacock Alley, Etc., Etc. As the Poetess' Street Theater Robert Massell.

The Light of Other Days. Do you recall the classic profile in "Federal" when with Frederic Delano, he set the town afire?

Or, of course, in "Madame Butterfly" when the famous scene was repeated.

To enter a series, which would put us at the Garnier, it looks fair to draw sentence repeated by the manager of "Lady Beauclerk."

"Three Little Maids" at the Garrick is a fine house.

"The Marriage of Figaro" need not be named.

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